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In strict accord with history it would be better to call this figure "Puritan" than "Pilgrim," for the Pilgrims had been made less exacting through their long settlement in Holland while the Puritans came direct from England where they had been harried and exasperated by their superiors in Church and State.

However we label it, there is no question that it is one of the most telling and expressive statues we have, and does great honor to its sculptor. Even if we lacked his "Nirvana," his Lincoln, Farragut and Sherman, this figure alone would have placed him in the first rank of American artists.

Saint-Gaudens worked as a cameo cutter when a boy, but that left no trace on his work. As a designer of medals, for instance, he had little success. It was on a large scale that his genius had to work. In him there was no tossing-off of work with ease,

nor did he pretend to it. Upright, alert, virile, serious, vivid, nervous and quite capable of fits of furious rage—Saint-Gaudens was a fanatic of the creed of taking pains. Never could he be satisfied with the condition of his work. Alternately a logical, nicely balanced Frenchman and an illogical, red-headed Irishman, he was by turns capable of great delicacy and the reverse. But in the end the measured, thoughtful, balanced work was preferred and the opposite was dashed to pieces with revilings and vigorous blows of the mallet.

The figure, indeed, is much more than a portrait, for it sums up the views of a number of historians concerning the English settlers who first occupied lands North of Cape Cod and then proceeded to overflow eastward, northward and to the south the territory of Indians, Frenchmen and Hollanders.

## THE EXHIBITION AT THE ARTS CLUB

*See page 304*

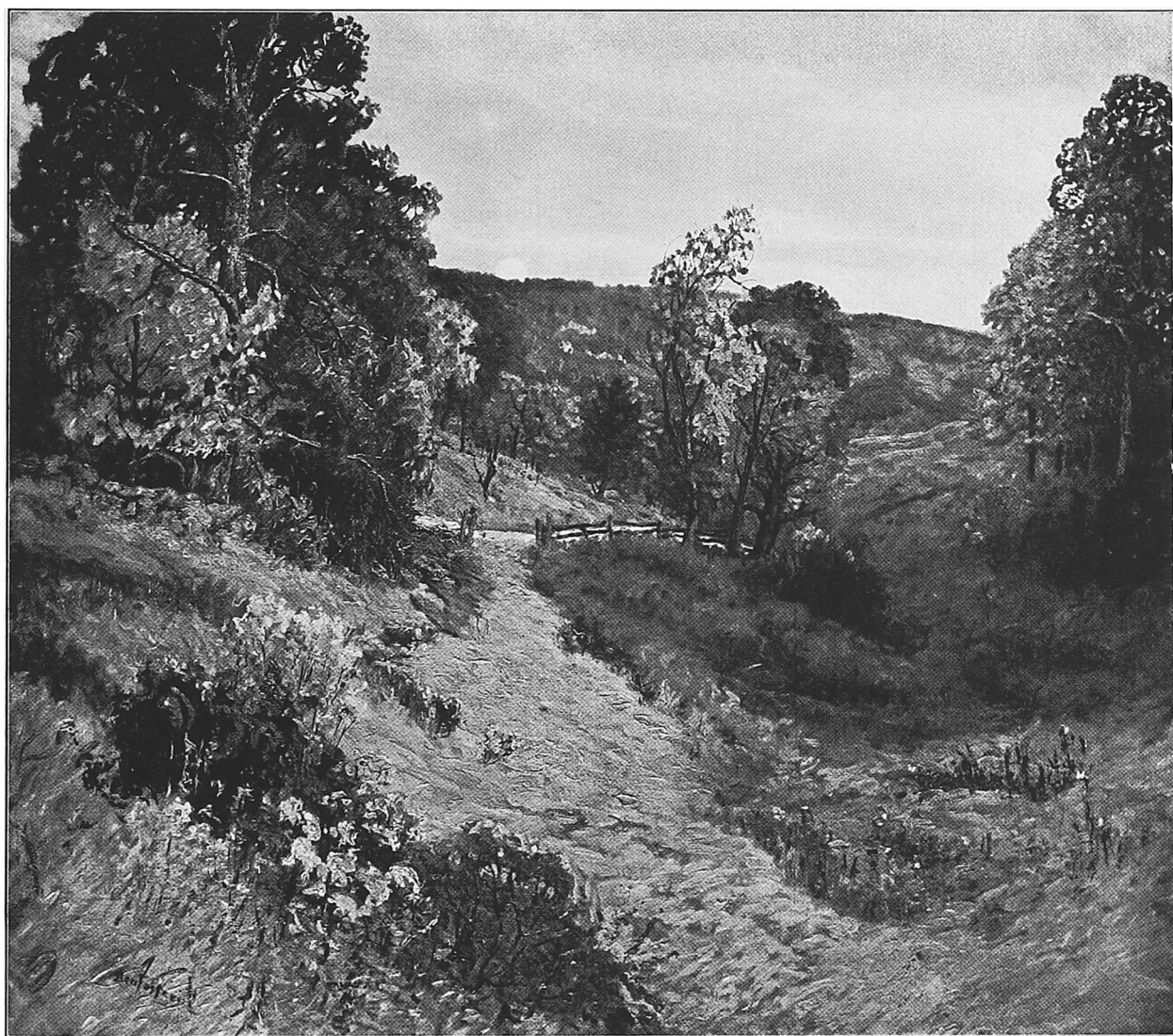
ABOUT fourscore paintings in the galleries of the National Arts Club, New York, represent some of the recent work of members of the club who are painters. The Arts Club is not and was never intended to be a club composed in the main of artists, although many people fail to catch the distinction between an association of persons who admire art, plus a certain number of artists, and another like the Salmagundi, which was established primarily for artists and only incidentally for laymen. For that reason it is worth noting that the show of the painter members of the club compares very well with that of the Winter Academy.

For some years a member unnamed has been offering a prize of \$1,000 at these exhibitions; this winter the honor fell to Ben Foster for his large landscape "October" which is reproduced on page 304. It is an unpretentious subject, merely a swale among the hills across which in the middle distance runs a bit of country road. Over the low ridge of woodland beyond peeps the white face of the moon in a sky full of light fleecy clouds. To right and left and in the distance are the golden trees of autumn with a dark green mass of pine here and there, while the foreground shows an old half-obliterated wood-road set with feathery, soft tops of weeds gone to seed and now and then the sharp glowing point of a red leaf or berry to lighten the sober garb of the fall. The landscape has a sober richness of color and the feeling not only for autumn but the ups and downs of the terrain. It breathes rural solitude. The values of near and distant underbrush and trees are delicately yet firmly stated and its "atmospheric" quality is notable. Though it does not surpass or perhaps equal some of this painter's work, it deserves the prize.

A townscape by Guy C. Wiggins called "Broadway Blizzard" gives the city pendant to this remote rural note. One feels the slants of snow that whip across the faces of the townsfolk caught in the blizzard. Wiggins makes one feel the wet, tormented air and through it all recognize the features of the town-scene as familiar. Robert Spencer's "Waterloo Place" is full of atmosphere and tone. Among

the figure-pieces one marked "The Daguerreotype" by Charles Bittering, a late-Victorian lady with black masses of hair, creamy complexion and rich curves who stands with partly averted face to examine something in her hand. It is happy in sentiment. The old Chinese blue vase and three framed pictures on the wall are discreetly subordinated to the figure which is clad in a low-cut green gown trimmed with black. Another, attractive for its easy, almost facile brush-work is Edward Dufner's "Portrait of a Friend"—a smiling, young and comely friend, one observes—in which the painter has attempted two sources of light, the day's from the left, lamplight from the right.

Luis Mora with "Two Brunettes," Ernest Ipsen with "Miss Anna Leach" and Henry W. Parton with "Reflections" appear in good company. In the last we have a young and pretty girl regarding herself in the glass with a somewhat sullen, dissatisfied air. Is this holding the mirror up to nature? The flowered Oriental dressing gown or opera cloak, the commode and glass globe with two tea roses are kept in the background. Albert P. Lucas in his "Windy Night" expresses well the hour and weather by a row of dimly seen trees bowing to the blast, and a solitary woman struggling through the semi-obscure of the highway. He has an unusual color-feeling and the knowledge how to make it visible. Atmospheric effects are produced with a rich *impasto*. H. L. Hildebrandt has a young brown-haired bather seated in the sunlight. The flesh-tints and shadows of leaves are told with great skill—a charming scene of girls frolicking. Miss Jane Peterson paints a harbor-nook with sailing craft in bold, broad, assured sweeps of the brush, opulent in color. Charles Hawthorne and Ivan Olinsky send figures; Miss Isabel Cohen and Miss Maud M. Mason supply excellent flower pieces, while Malcolm Fraser ventures into the religious, and not without originality. He shows an aged man and woman holding out their hands from the shadows toward a group of Jesus and child standing in brilliant light in the middle distance. It is called "The Shore of the Narrow Sea."

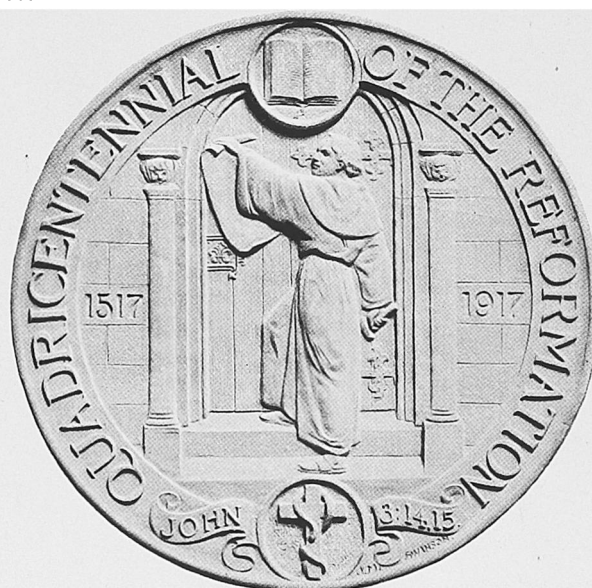
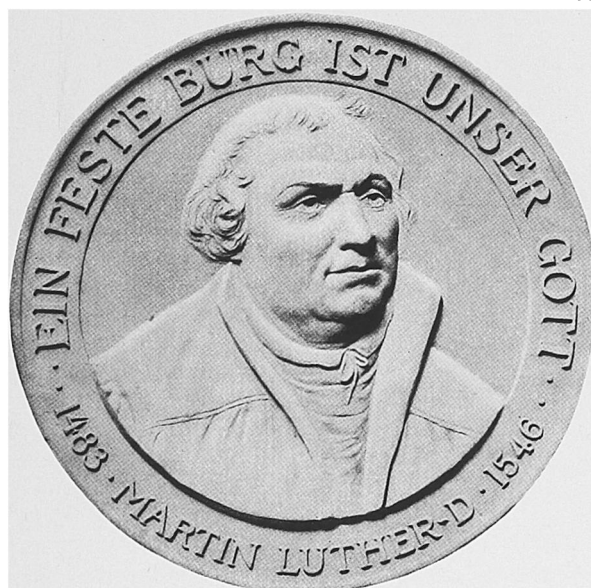


**"OCTOBER"**

BY BEN FOSTER

*Prize Winner, Exhibition of the National Arts Club*

*See page 305*



**THE MARTIN LUTHER JUBILEE MEDAL**

BY J. M. SWANSON

*See page 313*